

THE BERLIN **DAILY** No 4 FEBRUARY 9, 2014

Hollywood REPORTER

THR.COM/BERLIN

SHIM-FILM
PICTURES
presents

CHAGALL

AN
ALEXANDER
MITTA FILM



STARRING

LEONID
BICHEVIN

KRISTINA
SCHNEIDERMAN

ANATOLIY
BELIY



MALEVICH

EFM Market
screenings

09.02 12.15
CinemaxX 17

11.02 18.40
CinemaxX 16

LEONID BICHEVIN KRISTINA SCHNEIDERMAN ANATOLIY BELIY SEMEN SHKALIKOV DMITRIY ASTRAKHAN DP SERGEY MACHILSKIY R.G.C.
music ALEXEY AIGI sound editor OLEG TATARINOV art director EDUARD GALKIN editor ALLA STRELNIKOVA costume designer LUDMILA GAINTEVA
producers MAXIM KOROPTSOV ELIZAVETA LESOVAYA director ALEXANDER MITTA script ALEXANDER MITTA SHIM-FILM PICTURES PRODUCTION



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Nurturing Emerging Voices Worldwide



'History of Fear' by Benjamin Naishtat, Argentina / Uruguay / Germany / France / Qatar, Fall 2013 Grantee, Post-Production

Doha Film Institute has expanded the geographical reach of its grants programme to allow first- and second-time filmmakers from all over the world to apply for funding. Applications for the next submission cycle are open from 1-21 April 2014.

For complete information about eligibility criteria and funding rules and regulations, please visit dohafilminstitute.com/financing/grants/guidelines

Doha Film Institute announces 20 projects from 24 countries to receive funding from the first global edition of its film grants programme.

Development

Feature Narrative

Men in the Sun

Mahdi Fleifel
Palestine / UK / Greece / Denmark / Qatar

The Returning

Ehab Tarabieh
Syria / Qatar

Production

Feature Narrative

Burning Birds

Sanjeeva Pushpakumara
Sri Lanka / France / Qatar

By the Time It Gets Dark

Anocha Suwichakornpong
Thailand / Qatar

Hedi

Mohamed Ben Attia
Tunisia / Qatar

House Without Roof

Soleen Yusef
Iraq / Germany / Qatar

Lamb

Yared Zeleke
Ethiopia / Qatar

Land

Babak Jalali
UK / Italy / France / Qatar

Mountain

João Salaviza
Portugal / France / Qatar

The Wounded Angel

Emir Baigazin
Kazakhstan / Russia / Qatar

Short Narrative

The Servants

Marwan Khneisser
Lebanon / Qatar

Feature Documentary

Holy Cow

Imamaddin Hasanov
Azerbaijan / Germany / Qatar

Memory Exercises

Paz Encina
Paraguay / Argentina / Qatar

Sidi Amar

Mohamed Ouzine
Algeria / France / Qatar

The Siren of Faso Fani

Michel K. Zongo
Burkina Faso / France / Qatar

The Stopover

Laurent Aït Benalla
Morocco / France / Qatar

Post-Production

Feature Narrative

History of Fear

Benjamin Naishtat
Argentina / Uruguay / Germany / France / Qatar

Feature Documentary

Where Were You (During the US Invasion of Panama)?

Abner Benaim
Panama / Argentina / Qatar

Production / Post-Production

Short Experimental or Essay

Beirut of the Balkans

Nicolas Khoury
Lebanon / Qatar

Feature Experimental or Essay

Off Frame

Mohanad Yaqubi
Palestine / France / Qatar

مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

THE *Hollywood* REPORTER

FEBRUARY 09, 2014 | BERLIN | No.4
THR.COM/BERLIN

BERLIN
WEATHER
AND HIGH
TEMPS

TODAY
48° F
9° C

TOMORROW
47° F
8° C

CHRISTOPH WALTZ PICKS *TULIP*

By Stuart Kemp

Two-time Oscar winner **Christoph Waltz** is preparing for a trip to the U.K. to star in *Tulip Fever*, a long-gestating passion project from British producer **Alison Owen**. Waltz, currently on competition jury duty at the Berlinale, tells *THR* his next project will be an undisclosed role in the love story based on **Deborah Moggach's** novel of the same name.



The film's title refers to a time in the 17th century when the Dutch commodities market for tulips was so hot that a single bulb could sell for as much as 10 times the average annual salary.

CONTINUED ON PAGE 6

U.K. Tycoon Launches Financing Venture

By Pamela McClintock

A new film-financing company backed by British billionaire **Toby Moores** — an entrepreneur and investor who holds the patent on the iPhone lock technology — has revealed the first three high-profile titles it has invested in as part of a slate deal with Exclusive Media.

Da Vinci Media Ventures, run by Moores and independent film veteran **Wendy Rutland**, has put money into *The Woman in Black: Angel of Death*, a sequel to the horror

CONTINUED ON PAGE 6

Berlin Shines Stark Light on China

The Asian nation's three competition entries shift focus from the glittering boomtowns of Beijing and Shanghai to the grim underbelly found in little-seen 'second-tier cities' By Clifford Coonan

The shimmering skyscrapers and rising wealth in Beijing and Shanghai have become the prevailing image of contemporary China, but the three Chinese films in competition at the Berlin Film Festival reveal a new brand of edgy realism in the country's maturing film sector.

Diao Yinan's *Black Coal, Thin Ice*, **Lou Ye's** *Blind Massage* and **No Man's Land** from **Ning Hao** are set "outside the glamorous cities," according to Berlin fest director **Dieter Kosslick**, and they reflect an increasingly important force in China's rapidly changing cultural landscape.

Now they're getting their own starring roles.

This shift toward the realities that exist outside the major cities was signaled last year by **Jia Zhangke's** grim, often graphically violent *A Touch of Sin*, which snatched the best screenplay honor in Cannes and namechecks corruption, prostitution and murder throughout China, where around 170 cities have more than one million inhabitants.

Based on the popular novel by **Bi Feiyu**, Lou's *Blind Massage* (*Tui Na*) is set in Nanjing, a mid-ranking city in China not too far from Shanghai.

The title refers to a popular kind of massage given by blind therapists in China.

Lou's censorship history is well known. *Summer Palace* in 2006 earned him a five-year ban from moviemaking for its references to the bloody crackdown on the democracy movement in Beijing in 1989.

"China has many places that aren't glittering. You don't have to go looking for it. It's the way life is there," Lou tells *THR*. "The camera can find things on the ground below the skyscrapers, or in the streets behind them. Or even filming normal pedestrians, you see stories that are not [glamorous]. This is the normal life there."

Remarkably, *Blind Massage* has been approved by the Film Bureau for distribution in China, despite its biting social commentary. "I like going behind the shiny surface and showing what life is really like," says Lou.

Similarly, **Diao's** noir-ish *Black Coal, Thin Ice* is set in a small town in northern China. "I like small towns and out-of-the-way places more than big

CONTINUED ON PAGE 6



From left: Bob Balaban, Bill Murray, John Goodman, George Clooney, Jean Dujardin and Matt Damon formed an impromptu conga line at the photo call for the Berlinale entry *The Monuments Men* on Feb. 8.

THR HEAT INDEX



BENEDICT CUMBERBATCH

The actor's upcoming *The Imitation Game*, about WWII cryptographer Alan Turing, already is sparking awards talk and was quickly scooped up at EFM by The Weinstein Co. for \$7 million.



CATE BLANCHETT

Her Berlinale entry *The Turning* has sold to several territories, but some wonder if the **Woody Allen** child-molestation allegations have hurt her chances of winning a best actress Oscar for Allen's *Blue Jasmine*.



STUART FORD

Vampire Academy, financed by Ford's IM Global and Reliance and sold last year in a deal valued at \$30 million, is bombing at the U.S. box office, where it is on track to earn less than \$4 million for its opening weekend.

KNOW YOUR DEALMAKER



Al Munteanu

Square One Entertainment

The German CEO's company boarded **Stephen Hopkins'** *Jesse Owens* biopic *Race*, which will star **John Boyega** as the athlete who made history at the 1936 Olympics in Berlin, where he won four gold medals. Square One will take German-language rights and exec produce the film, which also stars **Jeremy Irons** and **Geoffrey Rush** and starts shooting in May.

Death Camp Footage Brought to Light

The doc shot by troops as they liberated Bergen-Belsen so disturbed original director **Alfred Hitchcock** that he left the project *By Nick Holdsworth*

A documentary whose footage so upset **Alfred Hitchcock** that he became physically sick and recused himself from the project will get its first full screening in nearly 70 years today as part of the Berlinale's Forum sidebar.

German Concentration Camps Factual Survey, shot by British troops from the Supreme Headquarters Allied Expeditionary Force's psychological warfare division, is a record of the horrors that frontline soldiers found in April 1945, when they liberated prisoners from the Nazis' Bergen-Belsen death camp, northeast of Hannover.

When British soldiers entered the camp, they found 53,000 half-starved inmates and 13,000 unburied emaciated corpses. Many more died within days.

Six reels of footage were to be turned into a film as part of the "denazification" program ordered by the Allies. Postwar shortages and coordination problems between the victorious nations delayed the project until it was



From left: Allied Forces cameraman Sergeant Mike Lewis shoots footage for the film at Bergen-Belsen; a girl reacts as the camp is liberated in April 1945.

shelved after a rough cut was screened in September 1945.

Now, London's Imperial War Museum, which has cared for the material since 1952, has put together a 70-minute work-in-progress from the script and notes.

Hitchcock originally was listed as director, but is said to have been so disturbed by the material that he left the project after a month. He now is described by IWM as a "treatment adviser."

Tony Haggith, senior curator in IWM's department of research, tells *THR* that the film was never widely shown because of "the changing political situation."

Explains Haggith: "The Americans and British were keen to release a film very quickly that would show the camps and

get the German people to accept their responsibility." But by the time it was ready, the Allies felt that reminding the Germans of Nazi horrors did not serve the postwar reconstruction agenda.

Andre Singer, who executive produced **Joshua Oppenheimer's** documentary *The Act of Killing*, also will show his work-in-progress *Night Will Fall*, in which Allied filmmakers and survivors of the concentration camps tell their stories.

Says Singer about those who offered their testimony for his film: "We've got a retired major in his 90s who was one of the first British troops to enter Bergen-Belsen and the girl who can be seen in the 1945 footage running up to the barbed wire to wave at her liberators." *THR*

Harry Potter's Dillane to Star in *Maestro*

By Rebecca Ford

Harry Potter and the Half-Blood Prince's **Frank Dillane** will star in *Maestro*, a film about an aspiring pianist who moves to Australia to be taught by an eccentric instructor. The film will be directed by **Catherine Jarvis**, whose screenplay is based on the book of the same name by **Peter Goldsworthy**.

The drama is looking toward a spring shoot in northern Australia and Vienna, Austria. It's produced by **Daniel Harvey** and Bow Street Films partners **Joe Jenckes** and **David Dickson**.

The story follows a talented pianist named Paul (Dilane), who moves to an exotic outpost of 1960s Northern Australia, where he is forced to learn from the only piano teacher his father can find — the enigmatic Herr Keller. Casting is underway for that role. Dillane, who is repped by WME and Braidman Associates, next will be seen in **Ron Howard's** *Heart of the Sea*. He recently was cast in **Gerardo Naranjo's** untitled new drama alongside **Dakota Fanning**. *THR*

Outfest Winner *Test* Scores Multiple Sales

By Scott Roxborough

Double Outfest winner *Test* has been racking up the sales at the European Film Market, with Reel Suspects closing multiple territories including with Wolfe Releasing and Variance in the U.S., **Axel Schmidt's** Pro Fun in German-speaking Europe and ABC Cinemien for Belgium. Writer-director **Chris Mason Johnson's** semi-autobiographical tale is the story of two ballet dancers falling in love at the start of the AIDS epidemic. Johnson was a professional dancer with the Frankfurt Ballet and **Mikhail Baryshnikov's** White Oak Dance Project. *Test* won the best U.S. narrative feature and screenplay honors at Outfest in 2013. The film had its European premiere this week in the Panorama section of the festival. *THR*



MICHELLE YEOH

HENRY LAU

CHIN HAN

Family is the secret ingredient

FINAL RECIPE



German Premiere

Sun, 9-FEB 7:30 PM MGB KINO

Tue, 11-FEB 2:00 PM Koreanisches Kulturzentrum Market

ADDITIONAL SCREENING BY POPULAR DEMAND

Sun, 9-FEB 11:30 AM Zoo Palast 4 Market

FORTISSIMOFILMS EFM OFFICE MGB 2



CJ ENTERTAINMENT PRESENTS A GRAND ELEPHANT AND BANG SINGAPORE PRODUCTION MICHELLE YEOH HENRY LAU CHIN HAN
MUSIC BY YOUNG JIN MOK PRODUCTION DESIGNER DARCY SCANLIN SOUND DESIGNED BY JI YOUNG SUNG (Studio SH) VISUAL EFFECTS SUPERVISOR NAMSIK KIM (Madmanpost) EDITED BY STEVE M. CHOE (C-47 Post Studio) CINEMATOGRAPHER YOUNG-HO KIM JUN-YOUNG KIM
CO-PRODUCER KHAN KWON PRODUCER YEONU CHOI
EXECUTIVE PRODUCER MIKY LEE EXECUTIVE PRODUCER MIKE SUH KEIKO BANG MICHAEL WERNER MICHELLE YEOH
PRODUCED BY TAE-SUNG JEONG STEVEN NAM GINA KIM
SCREENPLAY BY GEORGE HUANG BASED ON A SCREENPLAY BY GINA KIM DIRECTED BY GINA KIM

FORTISSIMOFILMS

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CJ ENTERTAINMENT

RAMBLING REPORTER



A festivalgoer took a turn inscribing the Ritz's dry-erase board on Feb. 8.

Tear Down This Wall!

The lobby of the Potsdamer Platz Ritz-Carlton — which is housing sales suites for Exclusive Media and IM Global, among others — has hidden its coat check behind a dry-erase board that's quickly been filled up with comments. They include the inevitable “tear this wall down,” as well as “God Help the Girl rocks” (a reference to Belle and Sebastian frontman **Stuart Murdoch**'s debut), “get a room pls!” and “viva la Schnitzel!”

Russell Throws Pizza Party

David O. Russell didn't seem to be enjoying himself at the *American Hustle* party at Soho House on Friday. “I'm just suffering from a few stomach cramps,” said the director as he writhed around on a sofa in discomfort. But later that night, he appeared to have bounced back, tucking into a pizza and telling people how “blown away” the audience had been at *Hustle*'s special screening earlier in the day.



Russell

Budapest Cast Goes Lokal

Despite boasting one of the fest's biggest all-star lineups, the cast of *The Grand Budapest Hotel* descended upon one of Berlin's smallest restaurants Feb. 5, when **Ralph Fiennes**, **Edward Norton**, **Tilda Swinton**, **Jeff Goldblum** and **Willem Dafoe** took over Lokal, a cozy eatery in Mitte. Perhaps the restaurant will go the way of nearby Bandol, which still is buckling under the weight of reservations since **Brad Pitt** visited a few years ago.



Lokal

THE 2014 BERLIN POSTER AWARDS

THR pays tribute to the most amusing and over-the-top promotional materials at the European Film Market



Dating Edition



Most Biblical Love Story

31 Dias (Mexico)

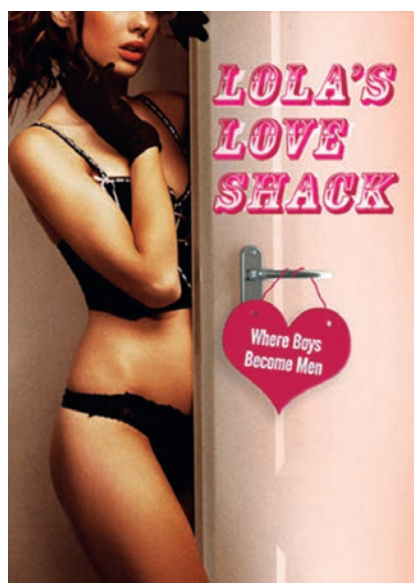
OK, is this about the month it takes for Adam and Eve to get booted from Eden, a pair of art thieves who have 31 days to move stolen art and fall in love in the process, or an apple that just wants to find the mouth that took the perfect bite?



Worst Literacy Campaign

Best in Bed (France)

Not to brag, but we've been around a bit and there's one thing we've learned: You are never going to become good in bed, let alone the “best,” if your bed is covered with books. Nerd alert!



Hardest-Working Lingerie

Lola's Love Shack (USA)

Those unmentionables do all the heavy lifting on this poster — which puts Microsoft Word's worst font front and center. And you'd think “where boys become men” would come off playful; instead, it's like a threat.



Loneliest Romance

A Girl, a Guy, a Space Helmet (USA)

Once again, the Pizza Place gets left out in the coldness of space.

ZHANG ZIYI SONG HYE-KYO TAKESHI KANESHIRO HUANG XIAOMING TONG DAWEI MASAMI NAGASAWA

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Lou Ye's *Blind Massage*

China

CONTINUED FROM PAGE 1

cities," he says. "I don't think this story would have worked in a big-city, cosmopolitan setting. There are many places in China which have the innately surreal quality I needed."

For his action-thriller road movie *No Man's Land*, Ning headed west. His movie spent nearly four years at the censor's office being re-edited but upon release was a huge success in China, taking in \$3.2 million on its opening day.

Featuring **Xu Zheng**, **Huang Bo** and **Yu Nan**, the movie was finished in 2010. It recounts the adventures that befall a lawyer



Ning Hao's
No Man's Land

driving to the deserts in the far west of the country who meets a range of characters rarely seen on Chinese movie screens, including strippers, smugglers and murderers.

Ning was accused by the censors of "narcissism" as well as "forgetting his social responsibility as a film director," "harming China's national image" and "damaging people's confidence." "I think the story is inspiring,"



Diao Yinan's
*Black Coal,
Thin Ice*

Ning said at the time. "The censors just didn't understand it."

The movie combines elements from American Westerns and modern black comedies, but Ning says it is nevertheless distinctly Chinese. Says the director: "I am always trying to figure out how to catch and express China's own national characteristics."

— SCOTT ROXBOROUGH CONTRIBUTED TO THIS REPORT

Dimension, Radius-TWC Take *Everly*

By Pamela McClintock

Dimension and Radius-TWC have picked up U.S. rights to *Everly*, an action thriller starring **Salma Hayek** and directed by **Joe Lynch** that is now in postproduction. Sierra/Affinity is handling international rights to the film, from a Black List script by **Yale Hannon**.

The storyline revolves around a down-on-her-luck woman (Hayek) who is forced to fend off waves of assassins sent by her ex, a dangerous mob boss, while trying to save her estranged mother and daughter.

Everly co-stars **Togo Igawa**, **Masashi Fujimoto** and **Hiroiyuki Watanabe**. The film was produced and financed by the recently launched Singapore venture Vega, Baby! and produced via **Adam Ripp** and **Rob Paris'** Crime Scene Pictures. **Luke Rivett** of Anonymous Content and **Andrew Pfeffer** also produced. "We've been on the hunt for a female-driven action franchise, and we've finally found it in *Everly*," said a statement from Radius co-presidents **Tom Quinn** and **Jason Janego**. **THR**

Waltz

CONTINUED FROM PAGE 1

Waltz is a big signing for the project, which is scheduled to begin preproduction in April and is set to star **Dane DeHaan** and **Alicia Vikander** with **Justin Chadwick** (*Mandela: Long Walk to Freedom*) directing. The movie is being mounted by Owen's Ruby Films banner and The Weinstein Co. Owen and **Harvey Weinstein** have worked together several times, most recently on *The Giver*, a **Philip Noyce**-directed sci-fi drama.

Tulip Fever's journey to the screen has been a long and hard one for Owen. In 2004, just months before cameras were set to roll with **Jude Law** starring, the production was closed down due to a surprise decision by the British government to change its tax-break program. The changes meant a large part of the \$20 million budget was wiped away overnight.

Waltz tells **THR** the script for the movie is "brilliant" and that he is looking forward to getting in front of the cameras for the film. **THR**

Tycoon

CONTINUED FROM PAGE 1

hit; *A Walk Among the Tombstones*, based on **Lawrence Block's** Matt Scudder book series and starring **Liam Neeson**; and *Dark Places*, starring **Charlize Theron**, **Chloe Grace Moretz** and **Christina Hendricks**.

Based in New York, Da Vinci intends to be a major player on the film-financing scene and is in the process of raising a multimillion-dollar fund on Wall Street. There are four other members of Da Vinci's management team, including veteran fund manager **Maximilian Kogler**. Da Vinci



Rutland

will focus on slate deals with movie companies and will provide many parts of the financing structure, including marketing. The company is planning a formal launch at Cannes in May but already is actively

looking at projects, including television and video games. Moores is CEO, while Rutland is president of film and television investment.

Rutland, who is at EFM to meet with producers and sales agents, says she wants to be involved in titles from the ground floor after spending the past two decades working in acquisitions and distribution. "I want to see my baby grow up, go to college, walk down the aisle and have grandkids. There's no quick and easy win," she says.

Moores is the latest tycoon to turn his attention to Hollywood. Born in Liverpool, he is the grandson of Sir **John Moores**, founder of British retail and gambling company Littlewoods. In 1997, he launched Sleepydog Ltd., which produces a range of multimedia content for global mobile phone operators. His investments include the PIN number patent for every iPhone sold in the U.S. and U.K. and Pay-As-You-Go scratch cards. **THR**



Brendan Gleeson stars in Calvary

IRISH FILM AT THE BERLINALE 2014

CALVARY

Director: John Michael McDonagh

Production Companies:

Reprisal Films, Octagon Films

Sales Agent: Protagonist Pictures

Screening Times

Day	Time	Cinema
09.02.2014	19:00	Zoo Palast 1
10.02.2014	10:00	CinemaxX 7
11.02.2014	14:30	Cubix 9
14.02.2014	21:30	Zoo Palast 1
16.02.2014	20:00	International

About Town



1



2



6



3

Babelsberg/THR party
FEB. 7



4



5



7



8

1 Daniel Bruhl, who co-stars in *The Face of an Angel*, which is selling at EFM, was flanked by German actress Katharina Schuttler (left) and his girlfriend, psychologist Felicitas Rombold, at Studio Babelsberg's bash at Borchardt.

2 Jury member Christoph Waltz (with German actress Anita Olatunji) partied till 1 a.m. at the celebration sponsored by *The Hollywood Reporter* and Audi.

3 *The Grand Budapest Hotel*'s Willem Dafoe.

4 Studio Babelsberg COO Christoph Fisser (left) joined actor David Kross (*War Horse*) and his girlfriend, Agnes Lindstroem Bolmgren, at the event, where guests snacked on salmon sashimi, schnitzel and creme brulee.

5 New Zealander Taika Waititi, co-director of the mockumentary *What We Do in the Shadows*, screening in the Generation section, and his producer Chelsea Winstanley sipped champagne.

6 German actress Christiane Paul, who has *Etern* screening at the fest, was all smiles.

7 MPAA Chairman and CEO Chris Dodd (left, with Indian Paintbrush COO Peter McPartlin) made a late entrance, popping in at 12:45 a.m.

8 *A Most Wanted Man*'s Nina Hoss posed with *Valkyrie*'s Wotan Wilke Mohring.



64th Internationale
Filmfestspiele
Berlin
Generation

FINN

Directed by Frans Weisz
Produced by Flinck Film
Sales: Attraction Distribution

Screenings:

Sun Feb 9, 10:00 Haus der Kulturen der Welt Kino 1
Sun Feb 9, 14:25 CinemaxX 14 (EFM)
Mon Feb 10, 15:30 Filmtheater am Friedrichshain
Sun Feb 16, 10:30 CinemaxX 1

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3D ANIMATED FEATURE



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A kinetic and comedic heist film that tells the story of Sly Cooper – an orphaned raccoon Thief, along with his childhood friends and partners in crime, Bentley Turtle and Murray Hippo.

DIRECTED BY: Kevin Munroe (TMNT) – **IN PRODUCTION:** Delivery Q4 2015

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**RATCHET
& CLANK**
COMING TO THEATERS 2015



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3D ANIMATED FEATURE

Ratchet and Clank tells the story of two unlikely heroes as they struggle to stop a vile alien named Chairman Drek from destroying every planet in the Solana Galaxy.

DIRECTED BY: Jericca Cleland (Escape from Planet Earth) – **IN PRODUCTION:** Delivery Q4 2014

Based on the bestselling Sony PlayStation video game franchise!

CEO, EMPEROR MOTION PICTURES

Albert Lee

The veteran Hong Kong exec discusses competing with China, the need for more local film talent and his favorite soccer team's prospects this year

By Clifford Coonan

IF YOU'RE LOOKING FOR A HONG KONG executive with the territory's DNA programmed into his bones, Emperor Motion Pictures CEO Albert Lee is your man.

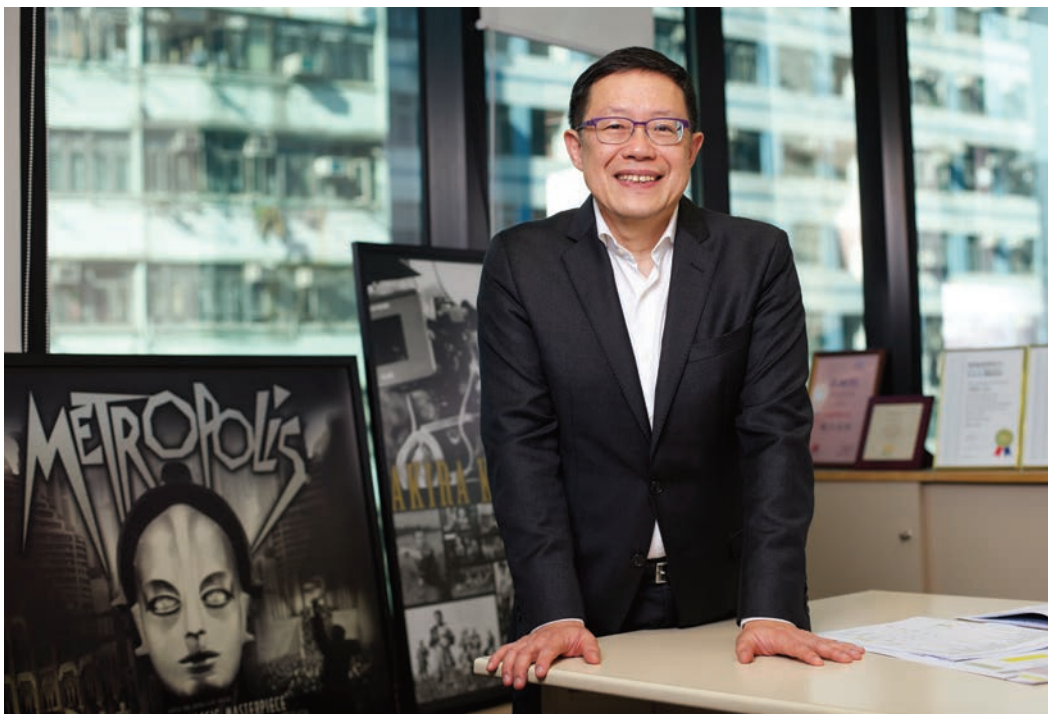
The University of Cardiff-educated exec spent 21 years at Hong Kong studio Golden Harvest during which time he oversaw sales of Bruce Lee and Jackie Chan movies to a world hungry for that territory's unique blend of martial arts and comedy. Since taking over Emperor Motion Pictures in 2003, he has expanded the Hong Kong sales and production outfit's links with mainland China.

The fate of the Hong Kong industry has become inextricably linked to that of the People's Republic, and Lee, 60, has been a pioneer in developing production and growing the market in China. Among Emperor's successes have been Jiang Wen's *Let the Bullets Fly* in 2010 and Jackie Chan's *CZ12* in 2012. Emperor is bringing to Berlin the Dante Lam psychological thriller *That Demon Within*, which stars Daniel Wu as a dutiful police constable wracked by doubt after he saves the life of a ruthless killer played by Nick Cheung.

The married exec has one daughter, Sharon, who works for Embankment Films in London. Lee, a vegetarian, has a passion for food, and Emperor's annual journalist gathering at the Hong Kong Filmart is always much anticipated for its Chinese hotpot. A dedicated fan of English Premier League soccer team Arsenal FC, Lee spoke to *THR* about the challenges facing the Hong Kong film industry.

What is the Hong Kong film sector's relationship with China like these days?

To me personally it's an identity crisis issue. Do we still consider ourselves Hong Kong cinema or are we a part of greater China cinema? A lot of filmmakers in Hong Kong would dearly love to hang on to the Hong Kong tag. But because of the market situation that has changed rapidly over the years, we are gearing more and more towards the China market. Compromises have to be made because we are two countries as far as films are concerned. They operate on one system and we operate on a very different system. China is an enormous market now, almost \$3.6 billion in box office, but it's not an



"Hong Kong cinema and Chinese cinema have a very long history with Berlin," says Lee, photographed Jan. 30 in his Hong Kong office. "Zhang Yimou, Chen Kaige and Jiang Wen, they had loads of films going to Berlin way back in the late '80s and early '90s."

easy market to work in and there are a lot of problems — creative problems, market problems — that we need to overcome. China has developed very quickly over the years, but sometimes too quickly, as the infrastructure has not developed as quickly and the systems are not in place.

One of the common complaints about the Hong Kong business is that there is a shortage of talent. Is that still the case?

There are younger filmmakers coming through, but I think not enough. Only maybe two or three have emerged in the last few years. If you look around, all the filmmakers these days have been around for at least 10, 12, 15 years, if not more. I am concerned about sufficient talent coming through, both in front and behind the camera. If you look at film, Andy Lau has been around quite some time, Jackie Chan, of course, and so on. The younger screen talents, there aren't enough, and that makes it difficult for producers to proceed with projects because you have only that many talents to choose from and that drives the price up.

What challenges do Hong Kong and China face in terms of competing with Hollywood?

Certainly, the threat from Hollywood is getting greater and Chinese producers and the Chinese government are quite aware of the threat. To comply with a World Trade Organization ruling, China has to open up the market. It's grown to 34 films under the quota. But if you look at the 2013 box office breakdown, Chinese films have regained the upper hand. But from the outside, that has to be a bit artificial as there are ways to make, say, *Gravity* compete with *Hunger Games*, by manipulating certain areas such as play dates — they possibly reduce the impact of the so-called Hollywood invasion, leaving greater room for local productions. From a local, Chinese producer's point of view, this is

not necessarily a bad thing, because Chinese cinema needs time to establish itself. If it's an open market, Chinese cinema would be overwhelmed very quickly. I'm not a great supporter of trade barriers or whatever, but from a producer's point of view I don't think it's necessarily a bad thing.

Hollywood is obsessed with co-productions and finding the Chinese superhero film. Is it a bit of a Holy Grail?

It's very elusive. We've been talking to different people, American companies wanting to explore the possibility of doing co-productions. It's difficult, because the subject matter is very hard to find. You need to be able to identify projects and subject matters that are workable on both sides. At the moment, some of the co-productions appear to be too artificial and they end up pleasing no one.

Dante Lam's action drama *That Demon Within* premieres as part of the Berlinale's Panorama Special section. What drew you to the latest Lam project?

It's about the inner demons of a person. It's a story about redemption and conflict — self-conflict. It's a much darker film than Dante's previous film, which was *Unbeatable*. It's very typical Hong Kong — the cops-and-robbers drama — and Hong Kong has been famous for that for many years. The entire film was shot in Hong Kong using primarily a Hong Kong cast, and Dante has been making this kind of film for several years. It's kind of his specialty.

Any predictions about how Arsenal will fare this year?

I don't think Arsenal will win the English Premier League this season. I think they'll be third behind Manchester City and Chelsea. They are still one or two players short of becoming champions. **THR**

1. MEXICO

→ 2013 BOX OFFICE

\$900 million

→ TOP-GROSSING LOCAL RELEASE

Instructions Not Included

\$46.1 million

→ TOP-GROSSING FOREIGN RELEASE

Iron Man 3 \$48.5 million

FOREIGN LOCATION SHOOTS 160 productions, including projects from the BBC, Animal Planet and Discovery Channel.

THE PITCH 2013 was definitely Mexico's year. An unprecedented 99 local releases grossed \$92.6 million, with two of them breaking all-time box office records: Gaz Alazraki's *We, the Nobles* grossed \$26.6 million and sold 6 million tickets, while Eugenio Derbez's *Instructions Not Included* became a box office phenomenon, earning \$46.1 million. "The big challenge in Mexico is to have more exhibition options," says Jaime Romandia of Mexico City-based producer Mantarraya. "The ones that do exist work well, but we need more, because there is a market that is not being addressed."



TALENT TO WATCH Three of the past seven best director awards at Cannes have gone to Mexican filmmakers, and Amat Escalante, 35, is the latest, with a win for *Heli* last year. Already renowned on the festival scene, Escalante has set himself apart with his sharp portrayals of Mexico's social violence.



1

LATIN AMERICA COMES OF AGE

Oscar nominations, festival prizes, record box office — a close-up on five nations reveals that filmmaking in the region is booming **BY AGUSTIN MANGO**

3. CHILE

→ 2013 BOX OFFICE

\$114 million

→ TOP-GROSSING LOCAL RELEASE

El Ciudadano Kramer \$4 million

→ TOP-GROSSING FOREIGN RELEASE

Monsters University \$7 million

FOREIGN LOCATION SHOOTS None.

THE PITCH Chilean cinema started 2013 with an Oscar nomination for Pablo Larraín's *No* and a Berlin competition slot for Sebastian Lelio's *Gloria*. Like other countries in the region, Chile has enjoyed record growth (*El Ciudadano Kramer* scored the best performance ever for a film in Chile, grabbing 73 percent of the market in its opening weekend and beating *The Hunger Games: Catching Fire*), and its increasing production (33 films in 2013, five more than in 2012) comes amid a greater effort to increase films' value through international co-productions. "Chilean cinema is more international now than ever before," says CinemaChile CEO Constanza Arena.

TALENT TO WATCH

A Silver Bear winner for best actress in Berlin 2013 for *Gloria*, actress-playwright-director Paulina García, 53, has established herself as Chile's top character actress.



4. ARGENTINA

→ 2013 BOX OFFICE

\$280 million

→ TOP-GROSSING LOCAL RELEASE

Foosball \$11.7 million

→ TOP-GROSSING FOREIGN RELEASE

Monsters University \$19 million

FOREIGN LOCATION SHOOTS *Focus*, starring Will Smith and Margot Robbie; *Amapola*, the first film by Oscar-winning art director Eugenio Zanetti (*Restoration*, *What Dreams May Come*), a co-production between Cinema 7 Films and Fox International Production.

THE PITCH Juan Jose Campanella's 3D animated soccer fantasy *Foosball* made local history in 2013 with the best opening ever for an Argentine film. Campanella's follow-up to 2010 foreign-language Oscar winner *The Secret in Their Eyes* was once again an outlier: a local film that managed to succeed in a highly concentrated market dominated by studio blockbusters. Latin American co-productions are on the rise, according to Magma's Juan Pablo Gugliotta, who produced *The Ardor* with Brazil, Mexico, the United States and France. "Our continent is growing and establishing [itself] as a prosperous and active region," Gugliotta tells *THR*. "So regional co-productions between LatAm countries are key: They can be the differential we producers use to grow both artistically and commercially. It's essential that governments support this, and the associated funds from film institutes INCAA and ANCINE are an example they can follow."



TALENT TO WATCH Following the indies *The Mugger* and *Blood Appears*, the upcoming *The Ardor* is expected to boost Pablo Fendrik's career: The 40-year-old's third film is a large-budget feature by Participant PanAmerica, co-produced with Magma Cine (Argentina), Bananeira (Brazil) and Manny Films (France) with an all-star Latin American cast that includes Gael García Bernal and Alice Braga.



2. COLOMBIA

→ **2013 BOX OFFICE** \$182 million

→ **TOP-GROSSING LOCAL RELEASE**

El Paseo 3 \$2.2 million

→ **TOP-GROSSING FOREIGN RELEASE**

Monsters University \$9.8 million

FOREIGN LOCATION SHOOTS *The 33* starring Antonio Banderas; *Out of the Dark* starring Scott Speedman and Julia Stiles.

THE PITCH In recent years new legislation has strengthened the now-growing Colombian film industry, providing support for local productions and launching a government fund and 40 percent rebate on production services for foreign shoots in the country. "These new laws have also resulted in an increase of Colombian productions from five to 23 features per year, with a market share of an average 6.5 percent, which channeled almost \$120 million to the film industry," says Claudia Triana de Vargas, head of local film promotion agency Proimagenes.



TALENT TO WATCH An actor and producer who happens to be married to the niece of President Juan Manuel Santos, **Manolo Cardona**, 36, produced and starred in *El Cartel de los Sapos*, which became a huge hit in Venezuela and Mexico. His Hollywood crossover is well underway after he recently appeared in several episodes of the TV series *Covert Affairs*.



El Paseo 3



Pele

5. BRAZIL

→ **2013 BOX OFFICE** \$800 million

→ **TOP-GROSSING LOCAL RELEASE**

Minha Mar e uma Peça \$21 million

→ **TOP-GROSSING FOREIGN RELEASE**

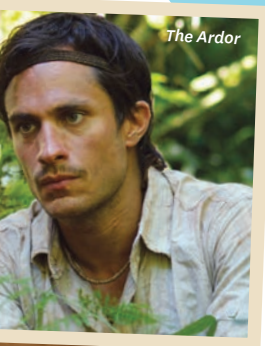
Iron Man 3 \$47.8 million

FOREIGN LOCATION SHOOTS Stephen Daldry's *Trash*, Spike Lee's *Go Brazil Go*, Julien Temple's *Children of the Revolution*, Jeff and Michael Zimbalist's *Pele*.

THE PITCH In addition to enjoying a thriving economy and getting ready to host the World Cup (and the 2016 Olympics in Rio), Brazil had a banner 2013 with respect to its film industry, with forecasts of an even bigger 2014. Record box office numbers, the expansion of film studios in Rio, the launch of co-production funds through government agencies ANCINE and RioFilme (which co-produced *Trash*), an 8 percent increase in the number of movie theaters and a record 120 local releases all add up to a growing industry that quickly is becoming a major player on the global film scene. "The Brazilian film industry is enjoying a great moment, mainly in terms of its internationalization," says producer Georgia Costa Araujo, who is competing in Berlin with director Karim Ainouz's *Praia do Futuro*, a Brazil-Germany co-production.



TALENT TO WATCH Brazil's hottest film star, **Wagner Moura**, 37, made his first Hollywood appearance last year alongside Matt Damon and Alice Braga in *Elysium*. He will play legendary auteur Federico Fellini in Henry Bromell's *Fellini Black and White*.



The Ardor



REVIEWS

IN COMPETITION



Two Men in Town

Forest Whitaker and Harvey Keitel take on the Alain Delon and Jean Gabin roles in the remake of a 1973 French drama transposed to the New Mexico desert BY DEBORAH YOUNG

WHAT SEEMS MEANT AS A SCORCHING INDICTMENT of American injustice and prejudice, or perhaps the searing character study of a cornered man, just ends up looking wishy-washy and old-fashioned in Rachid Bouchareb's tepid remake of the 1973

French drama *Two Against the Law* starring the late Jean Gabin and Alain Delon. That dream cast is respectably subbed by Forest Whitaker as an ex-con trying to go straight and Harvey Keitel as a vindictive sheriff hell-bent on sending him back to prison, plus Brenda Blethyn as a motherly parole officer who believes in tough love. But a game cast isn't enough to make this choppy drama work in a convincing fashion. Its bow in Berlin competition will probably herald further fest play and limited release.

Almost all the work of Paris-based Bouchareb has focused on ethnic tolerance stories like the English-language *London River*, in which a British mother and African father join forces to search for their missing children, and *Days of Glory*, his pioneering account of the North African troops who gave their lives fighting for France in World War II. Here racial issues are put on the back burner, and it comes as a bit of a surprise that no one in the film remarks on the fact that the hero is a black American Muslim, his girlfriend and best friend are Mexican and his adoptive mother is white.

Bouchareb and his Euro screenwriters bring a fresh take to the story just by relocating it to a scraggy New Mexico border town where William Garnett (Whitaker) is being released on parole after serving 18 years for murder. Wearing a narrow tie, brown suit and old-fashioned specs, he looks more like Malcolm X than a drug smuggler from the American Southwest. He has converted to Islam in prison, and before leaving is encouraged by an imam well-wisher to brave the

dark days that lie ahead and seek the light. The religious thread is convincing as an anchor for William's violent personality, and his attempt to find a safe haven in Arabic prayers, which Whitaker recites with great feeling, earns sympathy. Were it only enough.

Outside prison, the obstacles he faces in making a new life for himself are as formidable as they are predictable. He has to find a place to stay and a job open to convicted felons, open a bank account, find a girlfriend (Dolores Heredia), avoid the old crony (Luis Guzman) who got him into trouble, and eat humble pie when the sheriff publicly harasses and humiliates him. Unfortunately the step-by-step storytelling has echoes of its outdated source material, while the dialogue tends toward the stiffly formal, like a French play being read in translation.

While the drama stumbles along, some strongly drawn and moderately interesting characters are built around the name

actors in the cast. Keitel's redneck Sheriff Bill Agati is a puzzling study in contrasts. On the one hand he's tipped early on as a stalwart law enforcer who sternly orders some would-be vigilantes with rifles to decamp from the border, where they appear to be hunting illegal immigrants. He's even teary-eyed over a border tragedy his men stumble across. But on the other hand, he's the implacable nemesis of poor William, thwarting his every attempt to go straight. His fury is motivated by the fact that William's victim 20 years ago was his deputy, but as often as Keitel repeats this in an angry voice, it doesn't add up.

The first to roll her eyes and make a tart comment is parole officer Emily Smith, amusingly portrayed by an eccentric Blethyn, the mother in *London River*. Flashing the symbols of her authority, a badge and embossed uniform, she bears down on William, making him follow parole rules to the letter, but doesn't shy away from open confrontation with the perfidious sheriff on his behalf. Blethyn adds a much-needed offbeat note, though having her drink beer and listen to romantic French love songs alone at night is a bit of a stretch.

In a small but very poignant cameo, Ellen Burstyn appears as William's aged mother, tragically unable to cope with his prison term.

A strong point throughout is Yves Cape's arresting cinematography, which amasses the dusty grays and browns of the desert and a low-hanging sky where the sun always seems to be rising or setting. Eric Neveux's score is lovely but a bit too sophisticated city for its setting. The editing has a jumpy, non sequitur feeling, perhaps an offshoot of keeping the running time under two hours.

Competition

Cast Forest Whitaker, Harvey Keitel, Brenda Blethyn, Luis Guzman

Director Rachid Bouchareb // 116 minutes

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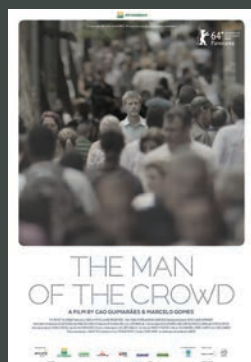


PRAIA DO FUTURO

by Karim Aïnouz

Production: Coração da Selva, Hank Levine Film, Detailfilm, Watchmen Productions | Sales Agents: The Match Factory

Feb 11 | 19:00 | Berlinale Palast - **PREMIÈRE**
 Feb 11 | 12:00 | Berlinale Palast - Press Screening (followed by Press Conference)
 Feb 12 | 09:00 | Haus der Berliner Festspiele
 Feb 12 | 18:00 | Friedrichstadt-Palast
 Feb 12 | 22:30 | International
 Feb 16 | 12:30 | Berlinale Palast



THE MAN OF THE CROWD

by Cao Guimarães and Marcelo Gomes

Production: REC Produtores Associados, Cinco em Ponto | Sales Agent: FiGa Films

Feb 10 | 22:30 | CinemaxX 7 - **PREMIÈRE**
 Feb 08 | 14:30 | International - Press and Industry Screening
 Feb 10 | 15:50 | CinemaxX 18 - Market Screening
 Feb 11 | 20:15 | CineStar 3
 Feb 12 | 22:30 | Cubix 7 & 8



THE WAY HE LOOKS

by Daniel Ribeiro

Production: Lacuna Filmes | Sales Agents: Films Boutique

Feb 10 | 20:00 | CinemaxX 7 - **PREMIÈRE**
 Feb 07 | 14:15 | CinemaxX 13 - Market Screening
 Feb 11 | 22:45 | CineStar 3
 Feb 12 | 20:15 | Cubix 7 & 8
 Feb 13 | 18:30 | Thalia Cinema (Berlinale Goes Kiez Program)
 Feb 15 | 17:00 | CineStar 7



CASTANHA

by Davi Pretto

Production: Tokyo Filmes, FiGa Films, Casa de Cinema de Porto Alegre | Sales Agent: FiGa Films

Feb 07 | 22:00 | CinemaxX 4 - **PREMIÈRE**
 Feb 08 | 13:45 | CineStar 8
 Feb 08 | 21:30 | CinemaxX 6 - Press Screening
 Feb 09 | 16:30 | Marriott 3 - Market Screening
 Feb 10 | 22:30 | Kino Arsenal 1
 Feb 14 | 22:30 | Cubix 9



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Beloved Sisters

Two sisters, one writer, three hours of melodrama BY BOYD VAN HOEIJ

The famous German poet, writer and dramatist Friedrich Schiller is given a tumultuous private life to rival any of his own Romantic writings in *Beloved Sisters* (*Die Geliebten Schwestern*), from veteran filmmaker Dominik Graf.

The historical record confirms that Schiller married Charlotte von Lengefeld and they had four children, but in Graf's reimagining, the writer was really caught between Charlotte and her older sister, Caroline von Lengefeld, an unhappily married woman who wowed 18th century German audiences with an initially anonymously published serial novel. The resulting menage a trois is the driving force behind this handsomely produced if occasionally rather old-fashioned-feeling period drama, which plays like a period soap opera in which the characters just happen to have better manners and finery.

Like many expensive German period films, including *Buddenbrooks* from 2009 and 2010's *Henry of Navarre*, the film was mounted as an "amphibian" project with both a theatrical release and a longer TV version in mind, which gives the filmmakers access to much-needed small-screen funding. The version shown in competition in Berlin is the 170-minute "festival version," though a 140-minute theatrical version, which will be released locally in July, and a 190-minute, two-part miniseries also exist.

The marriage of the pragmatic Caroline (Hannah Herzsprung) to the "evil elephant" Von Beulwitz (Andreas Pietschmann) has saved the Von Lengefelds, petty nobles from Thuringia based in provincial Rudolstadt, from financial ruin after the early death of their paterfamilias. Caroline's younger sister, Charlotte (Henriette Confurius), still needs to find a husband and is sent to stay with her godmother, Frau von Stein (Maja Maranow), a Lady of the Court in worldly Weimar and the mistress of Goethe, who's gone on his Italian journey.

But instead of picking a future husband from a social circle above her own, Charlotte is charmed by Friedrich Schiller (Florian Stetter). He's had some success with his play *The Robbers* but is neither rich nor of noble birth, though he's certainly valiant, as demonstrated by his decision to jump into the river to save a drowning child even though he can't swim.

The sisters insist he get rid of his wet clothes and then warm him together in the sun. It's here that Graf's modus operandi comes into full view, as most contemporary films would have turned this scene, featuring



Stetter is a man caught between two women (Confurius, left, and Herzsprung).

IN COMPETITION

a naked young man and the two lovely sisters with whom he's about to embark on a lifelong menage a trois, into a frolicsome *dejeuner sur l'herbe*, but Graf respects the mores of the time and instead zooms in — quite literally, an affected gesture that serves little purpose other than making the film feel old-fashioned — on the hands of the two sisters, which are tightly clenched in unity.

Their secret pact to both love the same man is an unusual arrangement that's further complicated not by Schiller, who's delighted and not in the least flabbergasted, but by the fact that Caroline is married and her family's economic well-being is tied to her union. Always the pragmatist, she suggests Charlotte marry Schiller instead. Caroline does finally sleep with him one night, a discreetly filmed coupling that nonetheless oozes orgasmic bliss since the tension has been building for an hour before any kind of physical contact beyond a handshake occurs.

The film's midsection, which takes place after the French Revolution has swept through France, is set in the town of Jena, where Schiller finds a position as a university lecturer. The trio's arrangement initially seems to suit all parties, but when Charlotte confesses she's never slept with her husband because she believes her sister deserves this privilege for having married a creep to save the family, Caroline packs her bags and leaves, saying their "stupid and cruel pact" is null and void. The women start frequenting each other again only several years later when Schiller and Charlotte have had a son and Caroline is about to divorce.

Though Schiller was a writer who tackled love, most notably in his *Romeo and Juliet*-like play *Intrigue and Love*, Graf, who also wrote the screenplay, keeps Schiller's oeuvre almost entirely offscreen, presenting him as a sensi-

tive human being who happens to be a writer. This focus on emotions turns the film into a relatively straightforward historical melodrama and means no knowledge of Schiller, Sturm und Drang or Weimar Classicism is required. However, this doesn't mean characters don't write; letters constantly are being written and the director shows the protagonists reciting from their correspondence directly to the camera, another stylistically mannered decision that does, however, give audiences direct access to the characters' emotions.

It is Caroline who finally emerges as the most fully rounded of the characters, as her dilemmas and sacrifices are the greatest and she's got a talent for writing to rival Schiller's own (his historically documented distaste for female writers thankfully is not glossed over here). Herzsprung makes Caroline a fiery character who has to face her own internal battles about what she wants and what she knows is right. When her character's desire to write comes to the fore, Charlotte, played with conflicted vitality by Confurius, recedes into the background, a mother content to dote on her children, which is selling the character's complex nature short and which makes the finale feel uneven.

As the man between the two, Stetter cuts a dashing figure but lacks the required innate intellectual rigor to make Schiller believable as a thinker.

Location work, production and costume design all are first-rate, while the score by Sven Rossenbach and Florian Van Volxem gets the job done.

Competition

Cast Hannah Herzsprung, Florian Stetter, Henriette Confurius, Claudia Messner

Writer-Director Dominik Graf // 170 minutes



GERMANY MARIA DRAGUS



SERBIA NIKOLA RAKOCEVIC



POLAND MATEUSZ KOŚCIUKIEWICZ



NORWAY
JAKOB OFTEBRO



ITALY
MIRIAM KARLKVIST

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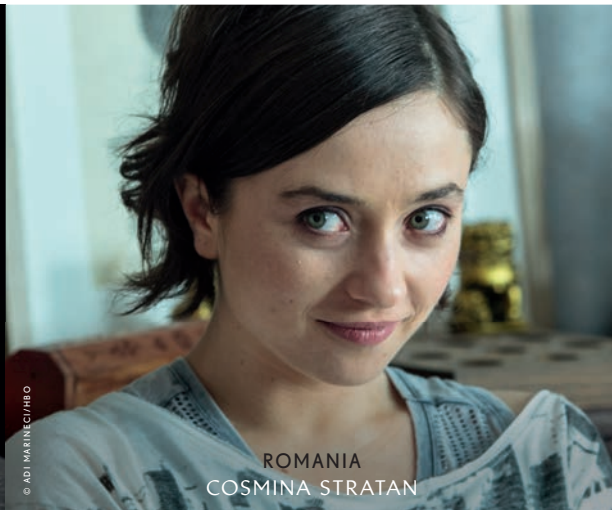
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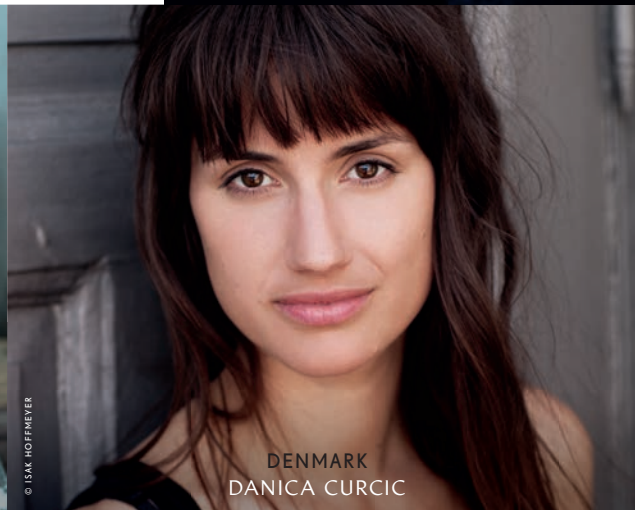
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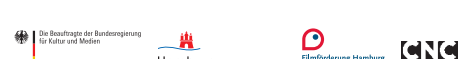
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CO-PRODUCER CASSIDY LUNNEN EDITED BY STEPHEN MYERS, A.C.E. DIRECTOR OF PHOTOGRAPHY TOBIAS DATUM EXECUTIVE PRODUCER CYNTHIA GUIDRY LAINIE GUIDRY JONATHAN BENNETT KALEY CUOCO
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PRODUCERS ANDY GARCIA GLENN GERMAN SIG LIBOWITZ WRITTEN BY GLENN GERMAN & ADAM RODGERS DIRECTED BY ADAM RODGERS

AMERICA
THEATRICAL



From left: Wong You-nam, Vincci Cheuk, Simon Yam, Chui Tien-you and Janice Man navigate life postapocalypse.

The Midnight After

The chaotic transition of Hong Kong is fodder for suspense- and scare-free horror in this tiresome comic strip of urban cataclysm **BY DAVID ROONEY**

Fruit Chan made his name as a director with a series of provocative independent films in the late 1990s that commented on the handover of Hong Kong sovereignty to China. But he stumbles with *The Midnight After*, an indigestible postapocalyptic stir-fry that sacrifices any sociopolitical allegory about reunified Hong Kong and its place in 21st century Asia to wild tonal inconsistency and clumsy genre mishmash. Adapted from a popular novel about the last 17 people in a suddenly vacated city once inhabited by millions, this toxic mess works neither as broad satirical comedy nor as sci-fi horror, which are the two stylistic camps where it lingers longest.

The source material, *Lost on a Red Minibus to Tai Po*, originated as serialized web fiction by an anonymous writer who goes by

the pen name Pizza, before being published as a novel in 2012. The appearance of the word “lost” in the title may be a nod to the ABC television series of that name, given that the characters find themselves in an alternate universe full of malevolent threats and disorienting dreams of pre-disaster life, seemingly with an inexplicable time lapse. But the mysteries as depicted here are too convoluted to invite much scrutiny.

Chan and cinematographer Lam Wah-tsun effectively capture the human cacophony of one of the world’s most densely populated areas in a fast-motion opening that provides a quick glimpse of the key characters in frenetically cut establishing scenes.

A sloppy loudmouth gambler (Lam Suet) gets a late-night call to fill in for a minibus driver

friend on a route to Tai Po, a former market town turned new community. His passengers are played by a mix of Chan regulars, veteran Hong Kong actors and new-generation stars. The group includes a cokehead, a bickering married couple, a blow-hard failed gangster, a fortune-telling insurance broker, a tech expert, a vintage vinyl dealer, an incognito thief, a bottle-blond pretty boy stood up by his girlfriend, a matching female counterpart and a handful of college students.

The first bad omen is an accident they pass in which a couple that almost boarded the bus has been killed. But the major mind-bender occurs when they travel through a tunnel and all the other traffic vanishes, emerging on the other side to find a ghost town. Phone signals are dead, Internet activity has frozen, and

as panic mounts among the passengers, the fortune-teller (Kara Hui) starts spouting theories about having entered the Photon Belt, where their destinies are now intertwined.

The loss of spirituality, the escalation of economic instability, the squandering of cultural wealth, the emergence of a drug-addled “zombie” race, disillusionment with the political system, distrust of technology and depersonalization of society are among the countless half-baked themes touched upon as people start combusting or crumbling like rocks. Not to mention raping and maiming.

The chief clues about their limbo come from an unknown caller’s coded message that links to David Bowie’s “Space Oddity,” a song then heard multiple times, evoking space travel and imperiled isolation, and the appearance of a young Japanese man in a gas mask, who makes oblique references to the nuclear meltdown at Fukushima. But rather than solving the enigma, the film is more concerned with acknowledging all that’s at risk of being lost in the relentless march forward, suggesting not just traditional laws and ethics but ultimately humanity itself.

With a more controlled director at the helm, that strand might have acquired some poignancy. But *The Midnight After* is all over the place, lurching from goofball comedy to pulpy horror to mawkish melodrama as young leads Wong You-nam and Janice Man mentally revisit their romances. Even with a fuller understanding of all the local references, this would doubtless still be an overblown, noisy, curiously inept movie from a filmmaker who shows only fleeting command of the material.

Panorama Special

Cast Wong You-nam, Janice Man, Simon Yam, Kara Hui, Chui Tien-you, Lam Suet, Cheuk Wan-chi, Lee Sheung-ching, Sam Lee, Cherry Ngan, Melodee Mak, Jan Curious, Ronny Yuen, Kelvin Chan, Endy Chow

Director Fruit Chan
123 minutes



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52 Tuesdays

This thoughtful Australian drama follows a mother and daughter whose connection is tested as they go through intense changes BY DAVID ROONEY

Sophie Hyde's debut, *52 Tuesdays*, is a fictional story with the textured authenticity of a docudrama, following a teenage girl's struggle to adjust as her mother embarks upon a female-to-male gender transition. Taking her cue from the title, the Australian director shot chronologically on that one day each week for a year, giving her cast script sections only a week at a time that pertained strictly to their characters. While some of the nonprofessional actors are a little stiff, cramping the film's emotional breadth, the sensitively observed drama is distinguished by its structurally adventurous approach and the intimacy of its storytelling.

The events depicted in Matthew Cormack's screenplay frequently are filtered through video shot by the characters, with that technology adding to the cinema-verite feel.

Billie (Tilda Cobham-Hervey) starts a video diary after learning that her lesbian mother, Jane (Del Herbert-Jane), is begin-

ning the process of becoming a man, adopting the name James. During this transition, James sends Billie to live with her father, Tom (Beau Travis Williams), for a year, agreeing that they will meet once a week during set hours after school on Tuesdays.

Having loved Jane unconditionally, Billie is less consistent in her feelings toward James. This compels her to seek out the company of two older schoolmates, Josh (Sam Althuisen) and Jasmine (Imogen Archer), who find room for Billie and her camera in their makeout sessions. Billie shyly begins exploring her own sexual identity, acting on her attraction to both of them. But while her video inquiry yields unguarded access to Josh and Jasmine, Billie reveals little about herself, inviting charges of exploitation and insensitivity, and causing tension in the romantic triangle.

James also withholds information from his daughter, keeping quiet about a relationship with work colleague Lisa (Danica Moors). But the more worrying challenge is his body's rejection of testosterone, prompting depression and slowing down his physical transformation.

These are complicated issues, dealt with for the most part with intelligent restraint. Even if they risk tipping over into didacticism, James' video recordings of meetings with

From left: Teens Archer, Cobham-Hervey and Althuisen explore their budding sexuality.



other transgender people during a trip to San Francisco help contextualize the character's experience, as does Billie's web research into other children of transgender parents.

Full of touching moments even if its emotional rewards remain somewhat muted, *52 Tuesdays* feels highly personal and is never less than absorbing or sincere in its depiction of a nontraditional family navigating difficult changes.

Generation

Cast Tilda Cobham-Hervey, Del Herbert-Jane

Director Sophie Hyde // 114 minutes

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Market Screening:
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FINAL SCREENING

Mon Feb 10 5:00pm Marriott 1

Berlin Office:
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Email: michael@angelgraceproductions.com
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She's Lost Control

A sex therapy practitioner endangers her own stability when private and professional boundaries blur in this stark New York-set indie drama BY DAVID ROONEY

Writer-director Anja Marquardt's austere first feature is a chilly psychological stroll through the minefield of other people's emotional damage, with a title that doubles as a plot spoiler as to where the protagonist is headed. While it's acted with naturalistic intensity, *She's Lost Control* will be too glacial and distancing for most tastes. But the story of a behavioral psy-

chologist specializing in sexual surrogacy provides insight into intriguing characters for whom professional intimacy supplants personal relationships. The film sustains tension and is arrestingly lit and shot, exhibiting a persuasive feel for the sheer alienating density of New York City life.

While completing her masters, Ronah (Brooke Bloom) takes on a small number of clients with

intimacy issues. We sit in on a range of verbal and sexual sessions designed to help men overcome their fears, showing Ronah to be a dedicated and compassionate professional. But the film's primary focus is her work with a new client, Johnny (Marc Menchaca). Barely able to make eye contact with her, the handsome hospital staffer is alternately nervous, cagey and hostile. Almost every small breakthrough is followed by a door slamming shut, making her question whether he's beyond help.

The establishing scene of this service relationship is quite compelling in its clinical efficiency, with the signing of a confidentiality agreement, a mouth swab for STDs and payment upfront preceding any personal conversation. The agreement stipulates that their meetings are "not for sexual gratification or entertainment," drawing a line between Ronah's work and prostitution.

Her sessions with Johnny are interwoven with glimpses of

her life: lonely meals; hormone shots in order to freeze her eggs should she later want to have a child; Skype conversations with her brother in which she appears unmoved by the deterioration of their mother's health. It becomes clear that Ronah doesn't have the bandwidth to deal with anything beyond her work, and that maintaining boundaries with Johnny is becoming increasingly difficult.

Marquardt overdoes the foreshadowing, as Ronah exposes more and more of herself, while Johnny's softening never masks the fact that he's ill-equipped for what's happening. Still, though it generates few surprises, the movie's sobriety gives way to an eruption of violence that's more chilling for being played largely off-camera. It also scores points for stopping short of tragedy.

Forum

Cast Brooke Bloom, Marc Menchaca, Dennis Boutsikaris
Writer-Director Anja Marquardt
90 minutes

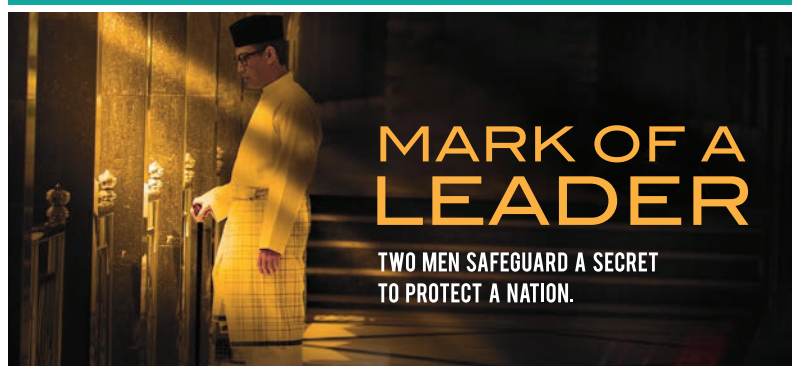
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Market Premiere Screening



Feb. 7 (Fri) | 9:15am | Dffb- Kino

World Premiere Screening



Feb. 8 (Sat) | 11:55am | CinemaxX 5



Feb. 9 (Sun) | 12:45 | Dffb- Kino



Feb. 9 (Sun) | 7:30pm | CineStar 1

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CANNES PREVIEW ISSUE 5/7

CLOSE: 4/30 MATERIALS: 5/2

FESTIVAL AND MARKET DAILIES

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Contact: UNITED STATES | Debra Fink | debra.fink@thr.com

EUROPE & AFRICA | Alison Smith | alison.smith@thr.com // Tommaso Campione | tommaso.campione@thr.com

ASIA | Ivy Lam | ivy.lam@thr.com // AUSTRALIA/NEW ZEALAND | Lisa Cruse | lisa@spiritedmedia.co.nz

Gueros

A Mexican homage to the French New Wave is too undisciplined but nonetheless enjoyable

BY BOYD VAN HOEIJ

A mother sends her troublesome teenage son to Mexico City, where his slacker brother is nominally studying, in *Gueros*, a picaresque, black-and-white ode to Nouvelle Vague movies from Mexican rookie director Alonso Ruizpalacios. More of a collection of seemingly semi-improvised scenes than a full-fledged narrative, this bouncy and effervescent film often has the kind of charms that also can be found in early New Wave films, even if the screenplay, set against the backdrop of the massive 1999 student protests in Mexico City, unsuccessfully tries to smuggle in a slightly more serious undercurrent. But the director seems too enamored of the style and tone of his examples to be able to find his own cinematic sea legs, with his narrative too undisciplined and his characters too diffuse for audiences to want to stick with them.

Nonetheless, Ruizpalacios should see a healthy festival run for his film, while the presence of Mexican star Gael Garcia Bernal



From left: Huerta, Ortizgris and Aguirre comb Mexico City on a hunt for the whereabouts of an oldies singer.

as an associate producer suggests his talents have not gone unnoticed at home, either.

The film, entirely in black-and-white and in the boxy 4:3 aspect ratio, opens with a mother who takes her crying child out in a stroller, only to be bombed by a water balloon thrown by Tomas (Sebastian Aguirre). The mother of the young teen confesses she can't deal with him anymore and sends him to Mexico City to stay with his older brother, Federico (Tenoch Huerta), who turns out to live in a dilapidated apartment without electricity but with his student buddy Santos (Leonardo Ortizgris), who, like him, is stuck at home since the UNAM University is closed

because of the student protests.

The film's chapter headings are named after different areas in the city, following Fede and Santos' ambling as they search for the golden-oldie singer Epigmenio Cruz, whose biggest fan is Tomas, who listens to the one Cruz cassette he owns on repeat on his Walkman (in what is the most obvious maneuvering of the actually almost constantly manipulated soundscape, all noise entirely falls away whenever Tomas listens to his Walkman).

Also of note is the late introduction of Ana (Ilse Salas), a girl from UNAM whom Fede has feelings for and who's one of the leaders of the protests. Ruizpalacios seems to want to use Ana to make a kind of sociopolitical statement but apart from visually echoing Jeanne Moreau in *Jules and Jim* (Moreau and Ana wear the same striped naval top), the character is too vaguely conceived to make any directly readable points.

The screenplay, by the director and Gibran Portela, could have used a bit more discipline and structure and less filler, and the actors, while certainly decent, can't quite overcome the underwritten nature of their parts.

Panorama

Cast Tenoch Huerta, Sebastian Aguirre

Director Alonso Ruizpalacios // 106 minutes

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Contact: EUROPE & AFRICA Alison Smith | alison.smith@thr.com // Tommaso Campione | tommaso.campione@thr.com
UNITED STATES | Debra Fink | debra.fink@thr.com // ASIA | Ivy Lam | ivy.lam@thr.com
AUSTRALIA/NEW ZEALAND | Lisa Cruse | lisa@spiritedmedia.co.nz

2014 EUROPEAN FILM MARKET SCREENING GUIDE

TODAY

9:00 *71*, CineStar IMAX, 100 mins., UK, Protagonist Pictures; *Gods Behaving Badly*, CinemaxX Studio 17, 90 mins., USA, Lightning Entertainment; *Laggies*, CineStar 5, 100 mins., USA, The Solution Entertainment Group; *Going Away*, CinemaxX Studio 19, 98 mins., France, Wild Bunch; *Slow*, CinemaxX Studio 15, 86 mins., Germany, Wide/Wide House; *Careful What You Wish For*, CinemaxX Studio 16, 100 mins., USA, Hyde Park International; *Viral*, CineStar 7, 98 mins., Spain, DeAPlaneta; *The Little Ghost*, CinemaxX 5, 92 mins., Germany/Switzerland, ARRI Worldsales; *God Only Knows*, dffb-Kino, 110 mins., USA, Synchronicity Entertainment; *Lose My Self*, CinemaxX 8, 95 mins., Germany, The Match Factory; *I Did It Again*, CineStar 4, 90 mins., France, EuropaCorp; *The Disobedient*, Kino Arsenal 2, 112 mins., Serbia, Visit Films; *The Christmas Candle*, CinemaxX Studio 11, 105 mins., UK, Arclight Films

9:15 *Electric Slide*, CinemaxX 1, 94 mins., USA, Myriad Pictures; *The Rooster of St-Victor*, CinemaxX Studio 13, 78 mins., Canada, Attraction Distribution; *Goal of the Dead*, MGB-Kino, 117 mins., France, Films Distribution; *Love Is Strange*, CinemaxX 4, 98 mins., USA, Fortissimo Films; *Supremacy*, Marriott 2, 105 mins., USA, The Exchange; *Relationship Status: It's Complicated*, CinemaxX 3, 95 mins., France, Studiocanal; *The Case Against 8*, Parliament, 112 mins., UK, Dogwoof

9:20 *Cracks in Concrete*,

CinemaxX Studio 12, 105 mins., Austria, Films Boutique; *Mea Culpa*, CinemaxX 2, 87 mins., France, Gaumont

9:30 *Banklady*, CineStar 6, 117 mins., Germany, Global Screen; *Half of a Yellow Sun*, Zoo Palast 4, 106 mins., UK/Nigeria, Metro International; *Blind Dates*, CinemaxX 6, 99 mins., Georgia, Films Boutique; *Evaporating Borders*, Zoo Palast 5, 73 mins., USA, Ivaask Films; *Solan & Ludvig's Christmas*, CinemaxX 10, 76 mins., Norway, TrustNordisk; *McCanick*, CinemaxX Studio 18, 96 mins., USA, Bleiberg Entertainment; *Dreamland*, CinemaxX Studio 14, 99 mins., Switzerland/Germany, Picture Tree International

10:00 *The Captain and his Pirate*, Zoo Palast 2, 79 mins., Germany/Belgium, Doc & Film International; *The Snow King/Sheep and Wolves*, Marriott 3, 50 mins., Russia, Wizart Animation

10:35 *Ballet Boys*, CinemaxX Studio 15, 75 mins., Norway, Wide/Wide House

10:40 *Quantum Love*, CinemaxX 9, 82 mins., France, Pathé International; *Song 'e Napule*, CinemaxX 5, 114 mins., Italy, Rai Trade

10:45 *Almost Friends*, CineStar 4, 100 mins., France, SND – Groupe M6; *Tangerines*, CinemaxX Studio 17, 87 mins., Estonia, Allfilm; *Le Grand Cahier*, CinemaxX Studio 13, 110 mins., Germany/Hungary, Beta Cinema

10:50 *Field of Dogs*, CinemaxX Studio 19, 98 mins., Poland, Wide/Wide House



Lightning Entertainment's Laggies

11:00 *Love is the Perfect Crime*, CinemaxX 2, 111 mins., France, Gaumont; *Viktor*, CineStar IMAX, 108 mins., France/Russia, Saradan Media; *Antboy*, Marriott 1, 77 mins., Denmark, Attraction Distribution; *Bluebird*, CinemaxX Studio 11, 91 mins., USA/UK, The Yellow Affair; *Torn*, CinemaxX 1, 80 mins., USA, Pathfinder Films; *Before You Know It*, Zoo Palast 5, 112 mins., USA, Untitled Films; *Knights of Badassdom*, Marriott 3, 85 mins., USA, Archstone Distribution

11:05 *The Noble Family*, dffb-Kino, 95 mins., Argentina, Filmsharks International; *Kiki's Delivery Service*, Marriott 2, 109 mins., Japan, Toei Company

11:15 *Natural Sciences*, CinemaxX Studio 12, 71 mins., Argentina/France, UDI – Urban Distribution International; *Casa Grande or the Ballad of Poor Jean*, CinemaxX

Studio 14, 106mins., Brazil, Visit Films; *Hocus Pocus Alfie Atkins*, CinemaxX Studio 18, 72 mins., Norway, TrustNordisk

11:20 *Dangerous Acts Starring the Unstable Elements of Belarus*, Zoo Palast Club A, 76 mins., USA, Dogwoof

11:30 *Bethlehem*, CineStar 6, 100mins., Israel/Belgium/Germany, WestEnd Films; *Lucky Them*, MGB-Kino, 97 mins., UK/USA, The Works; *Asta Upset*, CinemaxX 6, 84 mins., Germany, dffb – German Film and TV Academy Berlin; *KL Gangsters*, Parliament, 101 mins., Malaysia, United Studios

12:00 *Burning Blue*, CinemaxX Studio 15, 105 mins., USA, Lightning Entertainment; *Love Steaks*, Zoo Palast 2, 89 mins., Germany, HFF Hochschule für Film und Fernsehen

12:15 *Jack and the Cuckoo-Clock Heart*, CinemaxX 9, 94 mins., France, EuropaCorp; *Colt 45*, CineStar 1, 90mins., France, Wild Bunch; *Chagall – Malevich*, CinemaxX Studio 17, 120 mins., Russia, Intercinema Agency

12:25 *Proxy*, CinemaxX 1, 120 mins., USA, XYZ Films

12:30 *Empire of Dirt*, Marriott 1, 99 mins., Canada, Double Dutch International; *Cooties*, CineStar 4, 99 mins., USA, Synchronicity Entertainment

12:35 *52 Tuesdays*, CinemaxX Studio 12, 114mins., Australia, Visit Films

12:40 *Web Junkie*, Zoo Palast Club A, 79mins., USA, Dogwoof; *Vis-À-Vis*, CinemaxX Studio 19, 80 mins., Croatia, Croatian Audiovisual Centre; *Four Corners*, CinemaxX Studio 11, 104 mins., South Africa, The Little Film Company; *Promo Reel Save*



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MARKET SCREENING GUIDE

Oz!, CinemaxX 5, 59 mins., Argentina/India, Filmsharks International; **Side by Side**, CinemaxX Studio 18, 90 mins., UK, Cinemavault

12:45 20,000 Days on Earth, CinemaxX 4, 95 mins., UK, HanWay Films; **Laga**, dffb-Kino, 110 mins., Malaysia, Creative Content Association Malaysia; **Merry Christmess**, CineStar 5, 85 mins., France, TFI International

12:55 Kiss Them All!, CinemaxX 2, 101 mins., Russia, Bazelevs Distribution

13:00 Miss Violence, CinemaxX Studio 16, 99 mins., Greece, Elle Driver; **10th Day**, Marriott 2, 83 mins., Greece, Red Film Sales

13:15 Beyond Beyond, CineStar 6, 78 mins., Sweden/Denmark, Copenhagen Bombay Sales; **There Are Monsters**, CinemaxX Studio 14, 60 mins., Canada, The Works

13:20 The Sleepwalker, MGB-Kino, 100mins., Norway, LevelK; **See You in Montevideo** - By Invitation Only, Parliament, 140 mins., Serbia, Intermedia Network

13:30 Guidelines, CinemaxX 6, 76 mins., Canada, National Film Board of Canada; **Obvious Child**, Zoo Palast 4, 85 mins., USA, The Exchange

13:45 The Last Showing, CineStar IMAX, 89 mins., UK, SC Films International

14:00 Last Hijack, CinemaxX 9, 83 mins., Netherlands/Germany/Ireland/Belgium, The Match Factory; **God Help the Girl**, CineStar 2, 111 mins., UK, HanWay Films; **Coherence**, Kino Arsenal 2, 87 mins., UK, Independent; **Three Brothers: The Return**, CineStar 1, 106 mins., France, Wild Bunch; **Two Lives**, Zoo Palast 2, 97 mins., Germany/Norway, Beta Cinema

14:10 The Midnight After, Zoo

Palast Club A, 124 mins., Hong Kong, China, Fortissimo Films; **The Unsaved**, CinemaxX Studio 19, 80 mins., Romania, Saga Film

14:15 Next Goal Wins, Marriott 3, 93 mins., UK, K5 Mediagroup; **The Second Game**, CinemaxX Studio 18, 97 mins., Romania, 42 KM Film; **Gazelles**, CineStar 4, 98 mins., France, Other Angle Pictures

14:20 Boys of Abu Ghraib, CinemaxX Studio 17, 104 mins., USA, Electric Entertainment

14:25 Finn, CinemaxX Studio 14, 90 mins., Netherlands/Belgium, Attraction Distribution

14:30 Triptych, CinemaxX 4, 94 mins., Canada, National Film Board of Canada; **The Assignment 1.0**, CinemaxX Studio 11, 85 mins., France/USA, Double Dutch International; **Manshin**, Marriott 1, 106 mins., South Korea, FINECUT; **Barbecue**, CinemaxX 1, 90 mins., France, Studiocanal; **Man in Love**, Marriott 2, 120 mins., Korea, M-Line Distribution

14:35 Ping Pong Summer, CinemaxX Studio 12, 92 mins., USA, Films Boutique

14:40 Symphony of Summits - The Alps from Above, CineStar 6, 93 mins., Germany, Outlook Filmsales

14:45 The Black Brothers, CineStar 5, 103 mins., Germany/Switzerland, Global Screen; **The Nightingale**, dffb-Kino, 99 mins., France/China, Kinology; **Uni**, CinemaxX Studio 16, 93 mins., Czech Republic, Bio Illusion; **Nine Month Stretch**, CinemaxX 2, 82 mins., France, Elle Driver

15:00 The Color of the Chameleon, CinemaxX Studio 13, 90 mins., Bulgaria, Cinemavault

15:15 Family United, MGB-Kino, 102 mins., Spain, Film Factory Entertainment

15:20 Clownwise, CinemaxX Studio 15, 120 mins., Czech Republic/Luxembourg/Finland, Latido Films

15:30 To Singapore, with Love, CinemaxX 6, 70 mins., Singapore

15:40 Who Killed Bambi?, CinemaxX Studio 19, 95mins., Spain, Imagina International Sales; **First Snowfall**, CineStar IMAX, 105 mins., Italy, Adriana Chiesa Enterprises

16:00 The Contest, CinemaxX Studio 18, 100 mins., Denmark, LevelK; **Galore**, CineStar 2, 103 mins., Australia, Entertainment One; **Nice and Easy**, CineStar 4, 93 mins., France, Gaumont; **The Finishers**, CineStar 1, 95 mins., France, Pathé International

16:05 Fack Ju Goethe/Suck Me Shakespeare, CinemaxX Studio 14, 118 mins., Germany, Picture Tree International

16:10 War Story, CinemaxX 4, 92 mins., USA, Visit Films; **Wood Job!** - By Invitation Only, CinemaxX Studio 12, 120 mins., Japan, TBS - Tokyo Broadcasting System Television; **Hassan's Way**, CinemaxX Studio 17, 87 mins., Spain/Portugal, Cinema Republic

16:15 Appropriate Behavior, CinemaxX 2, 84 mins., UK, Parkville Pictures; **The Attorney**, CinemaxX Studio 11, 127 mins., South Korea, FINECUT; **Run Boy Run**, Zoo Palast 2, 107 mins., Germany/France, Radiant Films International; **Wolf**, CinemaxX 1, 121 mins., Netherlands, XYZ Films

16:20 Stay, CinemaxX Studio 16, 99 mins., Canada/Ireland, Visit Films; **Plastic**, CineStar 6, 98 mins., UK, Cinema Management Group (CMG)

16:30 Castanha, Marriott 3, 95 mins., Brazil, FiGa Films; **Joe**, CineStar 5, 117mins., USA, WestEnd Films; **Montana**, Marriott 1, 105 mins., UK, The Salt Company;

Nightfall in India, dffb-Kino, 99 mins., Spain/Romania, The Yellow Affair

16:35 Designer Pups, Marriott 2, 85 mins., USA, Engine 15 Media Group

16:40 Back on Track, CinemaxX Studio 13, 115 mins., Germany, Beta Cinema

16:50 Dressing as a Woman, Parliament, 104 mins., Cuba/Spain, I.C.A.I.C.

17:00 Wish I Was Here, CinemaxX 10, 113 mins., USA, Wild Bunch

17:15 Paris Follies, MGB-Kino, 100 mins., France, SND - Groupe M6

17:30 The Darkside, CinemaxX 6, 94 mins., Australia, Artscope - A Label Of Memento Films International; **Gold**, CineStar IMAX, 85 mins., Ireland, 6 Sales; **Kid Cannabis**, Zoo Palast Club A, 95 mins., USA, Highland Film Group; **Innocent Blood**, CinemaxX Studio 15, 100 mins., USA, Striped Entertainment

17:40 Radical Evil - By Invitation Only, CinemaxX Studio 18, 96 mins., Germany/Austria, First Hand Films; **Lovers**, CinemaxX Studio 19, 93 mins., France, Kinology

17:45 Violet, CineStar 4, 82 mins., Belgium/Netherlands, New Europe Film Sales; **The Guest**, CineStar 1, 100 mins., USA, HanWay Films; **Life Feels Good**, CinemaxX Studio 17, 107 mins., Poland, Intramovies

18:00 The Dream - By Invitation Only, CineStar 2, 82 mins., Spain, MediaPro

18:05 Journey to Jah, CinemaxX Studio 16, 92 mins., Germany/Switzerland, Rise and Shine World Sales

18:10 Bonta 3D, CineStar 6, 80 mins., China, Golden Network Asia; **Girl's Blood**, Marriott 2, 118 mins., Japan, Kadokawa

Corporation; **Gravy**, dffb-Kino, 100 mins., USA, Synchronicity Entertainment

18:15 Walesa. Man of Hope, CinemaxX Studio 12, 127 mins., Poland, Films Boutique; **Like the Wind**, CinemaxX Studio 14, 110 mins., Italy/France, UDI - Urban Distribution International

18:20 Cerro Torre - A Snowball's Chance in Hell, CinemaxX 1, 100 mins., Austria, Red Bull Media House/Terra Mater Factual Studios; **The Man of the Crowd**, CinemaxX Studio 18, 95 mins., Brazil, FiGa Films

18:30 A Promise, CinemaxX Studio 11, 95 mins., France/Belgium, Wild Bunch; **Manuscripts Don't Burn**, CinemaxX Studio 13, 127 mins., Iran, Elle Driver

19:00 Heavenly Sword, CinemaxX 10, 90 mins., USA, TriCoast Worldwide

19:15 XL, CinemaxX Studio 15, 90 mins., Iceland, Cinemavault

19:20 To See the Sea, CinemaxX 2, 86 mins., Czech Republic, Bio Illusion; **Quiet Bliss**, CineStar 4, 127 mins., Italy, Intramovies; **OKI - In the Middle of the Ocean**, CinemaxX Studio 19, 85 mins., Latvia/USA, Rija Films

19:30 Nagima, CinemaxX 6, 80 mins., Kazakhstan; **The Adventures of Amir & Loqman**, CineStar 1, 100 mins., Malaysia, Astro Shaw

19:40 Rigor Mortis, CineStar 6, 101 mins., Hong Kong, China, Fortissimo Films

19:45 Trespassing Bergman, CinemaxX Studio 17, 107 mins., Sweden/France, First Hand

20:10 Stage Fright, CineStar 5, 89 mins., Canada, XYZ Films

21:30 And There We are, in the Middle, CinemaxX 6, 85 mins., Austria **WTR**

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Contact: UNITED STATES | Debra Fink | debra.fink@thr.com

EUROPE & AFRICA | Alison Smith | alison.smith@thr.com // Tommaso Campione | tommaso.campione@thr.com
ASIA | Ivy Lam | ivy.lam@thr.com // AUSTRALIA/NEW ZEALAND | Lisa Cruse | lisa@spiritedmedia.co.nz

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

"Lars saw *Idiots* — and *Dogme* — as a way to break free from the constraints of his earlier films," says Vesth of von Trier (foreground, during the shooting of *Idiots*). "And it's the same with *Nymphomaniac*. I think *Melancholia* was a bit too straight for him, and *Nymphomaniac* is his way of breaking free."



ITC orders cuts to FilmFour's 'Idiots' airing

By Mimi Turner



Von Trier

LONDON — U.K. movie channel FilmFour has been ordered by the Independent Television Commission to doctor sex scenes in Lars von Trier's controversial movie "The Idiots," when it airs the film next month, the TV regulator said Thursday. But the broadcaster said it wants to spark a discussion over what it sees as an anomalous ruling and will webcast the most explicit scenes.

Von Trier's film is the first

In 1995, Lars von Trier was a maniac for 'pure' filmmaking

THERE WAS ONCE A time when cinema's biggest troublemaker not only played by the rules but made the rules. In 1995, Danish director Lars von Trier, alongside Thomas Vinterberg, introduced the *Dogme 95* manifesto. A progressive movement aimed at purifying the art of filmmaking, *Dogme 95* rejected the use of effects in favor of an

unembellished approach to storytelling. When von Trier released the comedy-drama *The Idiots* in 1998, as per *Dogme* rules, he was uncredited as director, used only on-location shooting and worked solely with a handheld camera. *Idiots* followed a group of young rebels seeking to fight their inhibitions by pretending to be imbeciles and unleashing their "inner idiots." The film's explicit

sexual content led to it being denied theatrical distribution in some countries. "The actors wanted to have group sex and Lars decided to shoot it in an explicit way," says Louise Vesth, producer of the 57-year-old director's *Melancholia* (2011) and *Nymphomaniac*, which screens out of competition today. "But no one here [in Denmark] made a big deal of it. The scandal surrounding *Nymphomaniac* has been much greater." With its use of artificial lighting and

fixed cameras, not to mention the CGI employed to turn simulated sex scenes into unsimulated ones by superimposing the lower halves of body doubles on stars Charlotte Gainsbourg and Shia LaBeouf, among others, *Nymphomaniac* defies all of the rules established by the *Dogme 95* manifesto. — MEENA JANG AND SCOTT ROXBOROUGH

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